

*THE ETUDE*

FOR THE MUSICIAN—MUSIC STUDENT—AND ALL  
MUSIC LOVERS.

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[illegible]

Woman's  
Number

SEPT. : THEO. PRESSER · PUBLISHER · + 1901  
*With Supplement* PHILADELPHIA, PA. *Price 15 Cents*

MME. MARCHESI on "The Decay of the Art of Song."  
MME. NORDICA on "Woman in Music." IN THIS NUMBER.











where  $\delta$  is a small positive number,  $\delta \ll 1$ .







Woman's Contribution to Medical Literature.

By: **WILLIAMS, T. L. AUSTIN**

**DOES IT MATTER  
IF**

in the book, "The Road" (also, which illustrates of himself as for the systems of art is present. This is of Westphalia the history of Schmidt's in 1927 and he says the first practitioners of the system is

and Whipple, who was of the medical profession. Thanks to these men, the 1860s, perhaps even earlier, began to be the golden age of the medical profession.

Extensive open discussion by a representative cross-section of the diplomatic corps and the public is all that is needed to bring about a change in the present situation. M. S. Kahanovitch, editor of the

and a minute. Several  
of resolutions. When  
it is coming to the  
drawing school the  
Thompson class to  
be in the school  
they suggested the  
of the Civil of youth.  
sawed off one day

probably that existed  
and the difference  
was based on...

For all the heart which has suffered at different times at the modern classical hands of B. Salvi, a woman.

ADVANTAGES WOMEN HAVE ON  
THE ORDERING & PROFITING  
CAREER.

SEE INDEX 3

and not only which is a perspective on everything that was being written, but those who will write what is as deep as anything that has ever been great.

These studies cannot be overlooked, and that is the child born of the sciences of today has to live in a different atmosphere, the atmosphere which will want to be more intellectual, it will be a place. We say only expect that the 21st century will see the women scientists whom will be honored.

—

**OWMAN'S CONTRIBUTION TO MINERAL SCIENCE**

[illegible]

and the Bhagwanas who are present. This comparatively late work of Wengsthal's is in the English translation of Schmidt and Shihon<sup>1</sup> appeared in 1952 and is by far the richest work the first practitioners to reduce the varied *ayogas* and *vidhis* to single univocal definitions. The introduction is by the labors of Schmidt and Wengsthal, who in a special study of the works of the medical authors as *vidhis* and *ayogas*. Therein he is of the three authors above mentioned, the *ayogas* in which consist upon every one

erived, he has been thoroughly acquainted with, and was raised both as the poet and prophet of a new home. It is not in vain that of Professor William Brewster upon the South shore of which he is a companion among members of Greek cause and others is a witness to his deep knowledge of the things which have long been the heart of his teaching, we see of the words which are his, and the very words.

[illegible][illegible]

14. *Students of Indiana* from: This group again will make some of the same comments, however, and will make a few comparisons, and express their will to go ahead in the winter to the south of the country.

...and it was not until the late nineteenth century that the idea of a separate world for women began to take shape. The first step was to recognize that women were not just men in skirts, but people with their own minds and talents. This led to the creation of women's colleges and universities, where they could study subjects like science and literature without the distractions of men.

The next step was to challenge the traditional roles of women in society. Women began to work outside the home, often in clerical or teaching positions. They also started to participate in social reform movements, such as the temperance movement and the suffrage movement. By the early twentieth century, women had made significant gains in education and employment, but they still faced many obstacles, particularly in the workplace and in politics.

The final step was to fight for equal rights with men. This culminated in the passage of the Nineteenth Amendment to the U.S. Constitution in 1920, which granted women the right to vote. However, the struggle for equality did not end there. Women continued to fight for equal pay, equal opportunities in all professions, and an end to discrimination based on sex.

In conclusion, the history of feminism is a story of progress and perseverance. From its roots in the Enlightenment to the modern day, women have fought tirelessly for their rights and for a more equitable society. While much has been achieved, there is still work to be done, and the feminist movement remains a vital force in contemporary life.

**WOMAN'S CONTRIBUTION TO MODERN SOCIETY**

[illegible]

and the Bhagwanas who are present. This comparatively late work of Wengsthal's is in the English translation of Schmidt and Shihon<sup>1</sup> appeared in 1952 and is by far the richest work the first practitioners to reduce the varied *ayogas* and *vidhis* to single univocal definitions. The introduction is by the labors of Schmidt and Wengsthal, who in a special study of the works of the medical authors as *vidhis* and *ayogas*. Therein he is of the three authors above mentioned, the *ayogas* in which consist upon every one

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[illegible][illegible]

### Some Ideals in Musical Education.

BY MARY FRIDLA, MD

[illegible]

These latter views like those in technique, being able to produce a model of any given policy, again develops the consciousness, and gives a vision of the full, total, holistic economic movement, being that of a controlled society at discipline. This is by way of means of policy and economic conditions the major, minor, and intermediate, the all modulation, and a perfect knowledge of all outcomes.

any such people who cross the line are bound to a whole series of rules and practices of behavior. Although, but not all models in society are good depictions or images of pure right thinking. It takes very much longer to see how many they are in real ordinary world as they are in anything else. There comes with time an added brightness,

[illegible]

If teachers would only take the trouble to find their pupils through the good old-fashioned, well-rehearsed phrase, "I've never heard you speak since your last lesson," they would be helping to develop the pupils' confidence in their own ability to speak.

## A REJECTED FBI

ST. JULIA, C.

If teachers would only take the trouble to find their pupils through the good old-fashioned, well-rehearsed phrase, "I've never heard you speak since your last lesson," they would be helping to develop the pupils' confidence in their own ability to speak.

The time machine is the wife's last resort of to enter like the company's thought in the locations.

### SHORT-TERM FINANCING

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The time machine is the wife's last resort of to enter like the company's thought in the locations.

2000年12月

1. *Journal of the American Medical Association*, 1997; 277: 1025-1026.

[illegible]

If teachers would only take the trouble to find their pupils through the good old-fashioned, well-rehearsed phrase, "I've never heard you speak since your last lesson," they would be helping to develop the pupils' confidence in their own ability to speak.

It will be noted that the above is a *very* simple statement of the problem. The actual work of the group is much more complex. The following is a brief summary of the work of the group.

ag-  
vult  
m-  
p-  
vult  
y-  
m-



This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation includes various dynamics and markings:

- System 1:** Starts with *meno.* and *piu a piano*. Dynamics include *ff* and *ff*.
- System 2:** Starts with *allegretto*. Dynamics include *ff* and *pp*.
- System 3:** Starts with *meno* and *meno*. Dynamics include *ff* and *ff*.
- System 4:** Starts with *meno molto* and *meno*. Dynamics include *ff* and *ff*.
- System 5:** Starts with *meno* and *meno*. Dynamics include *ff* and *ff*.

The page is numbered 4 in the bottom left corner.

The image shows a page of musical notation, likely a score for a piano piece. It consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble and bass staff with a key signature of one flat and a 2/4 time signature. The second system has a single staff with a key signature of one flat and a 2/4 time signature. The third system has a treble and bass staff with a key signature of one flat and a 2/4 time signature. The fourth system has a treble and bass staff with a key signature of one flat and a 2/4 time signature. The fifth system has a treble and bass staff with a key signature of one flat and a 2/4 time signature. The notation is written in a style typical of early 20th-century musical scores.

# RIGAUDON. PIECE ROMANTIQUE.

SECONDO.

C. CHAMPADE, Op. 55, No. 6

Allegro, 2/4

Copyright, 1890, by Theo. Forster

# RIGAUDON. PIECE ROMANTIQUE.

C. CHAMPADE, Op. 55, No. 6.

PRIMO.

Allegro, 2/4

## SECONDO

Musical score for the SECONDO part. The score consists of six systems, each with a piano (P) and bass (B) staff. Dynamics include *f*, *p*, *ff*, *pp*, *mf*, and *ff*. Articulations include accents and slurs. The key signature has one flat, and the time signature is 4/4.

## PRIMO

Musical score for the PRIMO part. The score consists of six systems, each with a piano (P) and bass (B) staff. Dynamics include *f*, *p*, *ff*, *pp*, *mf*, and *ff*. Articulations include accents and slurs. The key signature has one flat, and the time signature is 4/4.

# PIERRETTE.

AIR DE BALLET.

Edited by W. J. P.

Allegretto, 3/4. 18

C. CHAMINADE.

Copyrighted text by Theo. Peters & Co.



Musical score for page 20, featuring piano and violin parts. The score includes various dynamics and markings:
 

- First system: *pp* *impressionista*
- Second system: *pp* *impressionista*
- Third system: *pp* *impressionista*
- Fourth system: *pp* *impressionista*
- Fifth system: *pp* *impressionista*
- Sixth system: *pp* *impressionista*
- Seventh system: *pp* *impressionista*
- Eighth system: *pp* *impressionista*
- Ninth system: *pp* *impressionista*
- Tenth system: *pp* *impressionista*
- Eleventh system: *pp* *impressionista*
- Twelfth system: *pp* *impressionista*
- Thirteenth system: *pp* *impressionista*
- Fourteenth system: *pp* *impressionista*
- Fifteenth system: *pp* *impressionista*
- Sixteenth system: *pp* *impressionista*
- Seventeenth system: *pp* *impressionista*
- Eighteenth system: *pp* *impressionista*
- Nineteenth system: *pp* *impressionista*
- Twentieth system: *pp* *impressionista*

Musical score for page 21, featuring piano and violin parts. The score includes various dynamics and markings:
 

- First system: *pp* *impressionista*
- Second system: *pp* *impressionista*
- Third system: *pp* *impressionista*
- Fourth system: *pp* *impressionista*
- Fifth system: *pp* *impressionista*
- Sixth system: *pp* *impressionista*
- Seventh system: *pp* *impressionista*
- Eighth system: *pp* *impressionista*
- Ninth system: *pp* *impressionista*
- Tenth system: *pp* *impressionista*
- Eleventh system: *pp* *impressionista*
- Twelfth system: *pp* *impressionista*
- Thirteenth system: *pp* *impressionista*
- Fourteenth system: *pp* *impressionista*
- Fifteenth system: *pp* *impressionista*
- Sixteenth system: *pp* *impressionista*
- Seventeenth system: *pp* *impressionista*
- Eighteenth system: *pp* *impressionista*
- Nineteenth system: *pp* *impressionista*
- Twentieth system: *pp* *impressionista*

## BARCAROLLE.

J. L. ASHFORD

Andante non troppo. *and. r.*

First system of the Barcarolle, measures 1-12. The music is in 3/4 time, marked 'Andante non troppo. and. r.'. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The melody includes various ornaments and slurs. The system ends with a repeat sign.

Copyright, 1914, by E. B. Koenig, Inc.

Second system of the Barcarolle, measures 13-24. The music continues with the same piano accompaniment and melody. It includes various musical markings such as 'dim.', 'cresc.', 'poco', 'molto', 'f', and 'p'. The system ends with a repeat sign.

3554-2

## MUSTERBILDER.

(IDEAL PICTURES)

## Nº 1. Gewissheit. (Certainty)

Allegretto.

DELEY &amp; L. GOSK

Copyright 1903 by Theo. Krieger

Copyright 1903

## FROM THE LONG AGO.

*Allegretto grazioso.*

H. J. ANDRUS.

*p*

*cresc.*

*cresc.*

*allegro*

Copyright 1904 by Theo. Fischer.

*p*

*molto legato*

*allegro*

*allegro*

COPY. 2

# A Drap O' Dew.

Words by  
Hattie G. Canfield

Sarah A. Hadley.

*Slowly and tenderly.*

I low - er - low - er - heard it

said - (But my word - ing may be new) I like it - my blade o' grass, Gave me

An pure drap o' dew. This cold way - up I did pen, Ask - ing

Joan-ke if she knew I was like a blade o' grass. Wad she

be my drop o' dew? I was like a blade o' grass. Wad she

be my drop o' dew? You tell-

she her an-swer came sweet and an-sy like my lass; "Is the

way o' col-or, Rob, Ye are like a blade a' grass. An ye're grow-ing in my

heart. Where the cold wind an-sy blow! Din-na saf-fer lang wi'

thirst, Come and tak' your drop o' dew, Din-na saf-fer lang wi' thirst, Come and

tak' your drop o' dew!"

## TWO MARIONETTES.

Words by ARTHUR LAW.

Music by LEEDE COORE.

Allegretto grazioso.



Two Marionettes, the story goes, Once travel'd knee-deep in snow; She was a Princess  
*p dolce*

fine and fair, And he was on-ly a clown. But he lov'd her true, As a clown will do, And  
*mf.*

ventured at length to speak: But that it pleas'd her van-i-ty, She felt it was in-van-i-ty. And  
*a tempo*  
*cresc.*

tried to hide the Whisk-ers on her lit-tle wood-en cheeks. He  
*mf cresc.*

told her his love all side by side, They lay in the show-mans box. She  
*mf.*

sore-ful-ly turn'd a-way her head, And shook out her long-en locks. "He I  
*mf.*

went, said she, want a so-ber boy. A clown I am far a-bove! "I could  
*a tempo*

and-ly stick you - pin - c - le, And deep-ly grieve to ch - e - e - e. And  
*cresc.*



























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